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Ammiani Marcellini Rerum Gestarum Libri qui Supersunt.
 Recensuit Rhythmiceque Distinxit CAROLUS U. CLARK
 adiuvantibus Ludovico Traube et Guilelmo Heraeo. Vol.
 I, libri XIV-XXV, accedunt Tabulae Quinque. Berolini,
 apud Weidmannos, MDCCCXC, 25 + 387 pp., 16 Marks.

This sumptuous critical edition deserves a warm welcome. It is not only an excellent piece of work in itself, but now that Gardthausen's text has disappeared from the Teubner series, it is our only modern edition of one of the most important and interesting authors in the later history of the Empire. Ammianus was a man of deeds as well as a man of words. Occasional glimpses of his personality, a passing reference here and there to his own experiences or to events in which he himself took an active part suggest a man whose life, if we had it before us, would read like a novel of adventure. Even his style in itself, with its inequalities and incongruities, its jostling of the old and new, the high and low, the foreign and native, is curiously suggestive of the age in which he lived, those times of upheaval, stress, and turmoil—moral, political, and social—which accompanied the decay and disintegration of the ancient world.

The edition is to consist of two volumes. The first, which is now before us, contains a praefatio (XI pp.), books XII-XXV of the text, and five pages in facsimile of important MSS. The second volume is already in press. It will contain the remainder of the text (books XXVI-XXXI), a more detailed discussion of the textual tradition, etc., and notes. Readers of the *Journal* will also be glad to learn that the editor intends to add a list of imitations and a complete index verborum. In view of Ammianus' unique relation to his predecessors and of his stylistic importance, these two indices will be sufficient in themselves to give Professor Clark's edition a real and permanent value.

The more we investigate the work of this author, and the more we know of the language and literary art of his time, the more clearly do we recognize and appreciate the magnitude of the task which Professor Clark has set before him. Those, however, who are familiar with his *Text Tradition of Ammianus Marcellinus* (New Haven, 1904) have already formed a high opinion of his ability and training as a textual critic.

The arrangement of the apparatus criticus—a matter of unusual difficulty in this particular author—is sufficiently set forth in the praefatio, and is as clear and simple as circumstances will permit. Beside the usual acknowledgements and explanations there is also a brief survey of the textual tradition illustrated by a stemma codicum. A discussion, however, of these questions, even if it were possible in this brief notice, really ought to be deferred, as the editor himself suggests, until

the completion of his work. In the meantime, therefore, I content myself with a brief reference to that feature of the book which is described on the title-page by the phrase 'rhythmicæ distincti'.

Nowadays, of course, no good scholar is unaware of the part played by the rhythmical clausula in the cultivated prose of all languages. The Greeks, however, and after them the Romans, have surpassed all others in their national consciousness of its existence and in their study of its possibilities and limitations. Hence, as students of Meyer's *Ludus de Antichristo*, of Zieliński's *Clauselgesetz in Ciceros Reden* (A. J. P. XXV. 453), etc., are quite aware, a knowledge of the rhythmical clausulae of Latin prose is of special value, not only as a criterion of period, of style, and of schools of oratory, but also of pronunciation and occasionally even of textual tradition.

The laws of the cursus as we find it in Ammianus are comparatively simple. The main rule is that the last two accents of the phrase must be separated from each other by either two or four syllables, never by three or one. The intervening syllables may be either long or short. It is interesting to observe that final vowels are never elided and that *u* and *i* may be treated either as vowels or as consonants. Note, too, that Greek words here retain their native accent. Exceptions are very rare. Clark illustrates by the following examples, arranged under the three types 'planus', 'tardus', 'velox'. The adjective in each case is meant to describe the specific rhetorical effect of the type to which it is applied.

Cursus planus:	expeditiōnis euēntus	XIV, 1, 1
	illūc transitūrus	XIV, 6, 16
	Aēgyptum pétens	XXII, 5, 7
	régna Persídis	XXIII, 5, 16
cursus tardus:	pártium ánimis	XIV, 1, 1
	instruménta non léuia	XIV, 6, 18
cursus velox:	frégerat et labórum	XIV, 1, 1
	relatúri quae audírent	XIV, 1, 6
	obiécti sunt praeter mórem	XIV, 2, 2
	Aēgypto trucidátur	XIV, 11, 32
	gramínea prope ríuum	XXIV, 8, 7
	nómine adlocútus est	XV, 6, 3
	incénsas et habitácula	XVIII, 2, 19

The use of the cursus as a criterion of punctuation, though new in our times, is, of course, not the invention of Professor Clark. We find it, for instance, in such recent editions of Latin authors as Stricker's text of Hrotswitha (1906) and Ziegler's *Maternus, De Errore Profanarum Religionum* (1909). Stricker and Ziegler, however, use special marks (short vertical lines) for this purpose. Clark uses the ordinary forms. This not only

saves the page from disfigurement, but at least for us, in fact for all who have not been trained to the German system of punctuation, it is quite sufficient.

The application of this criterion to the punctuation of Latin texts impresses me as a long step in the right direction. Incidentally, it calls the attention of the modern reader (whose ear is, for the most part, totally untrained) to one of the most important aspects of Latin prose style. This, however, is only incidental. The real reason is that the *cursus* is by its very nature, by the mere fact of its existence, the herald of a pause. If, therefore, we punctuate accordingly, we are actually marking the rhetorical pauses observed by the author himself in the reading of his own sentences.

Theoretically, of course, a uniform system of punctuation the world over would seem to be a most desirable thing, a matter to be urged by the advocates of phonetic spelling and of similar labor-saving devices. The Germans, for example, as against the rest of the world, are in the habit of pointing off dependent clauses (relative, conditional, etc.) even in cases where no actual pause exists. How puzzling this can be to the average American boy is well-known to any classical instructor who in making examination papers has drawn his test passages from a German edition without modifying the punctuation in accordance with our system. Experience, however, has demonstrated that the punctuation of prose in all times and tongues cannot be reduced to a common denominator. It varies with the average type of sentence to be considered, and the average type of sentence is affected by period as well as by nationality. It varies with the tendencies by which it is affected and the determinant of variation is rhetoric. More than one striking illustration is furnished by the long history of our own language and literature. To cite a single case, those who are familiar with the prose of Robert Greene have discovered for themselves that it loses not a little of its distinctive quality, indeed, that it often becomes awkward and even unintelligible, if punctuated in accordance with modern standards. Uncertain and arbitrary as it often is, the usage of the Elizabethan printers is to be preferred because it interferes less with the peculiar rhetoric and sentence-construction so characteristic of the Euphuistic style.

In the case of a Latin author, notably in the case of Ammianus as he now lies before us, we are not obliged to consider the vagaries of printers nor the carelessness of authors themselves. We can appeal to a test which, so far as it goes, is absolutely certain. Let us take as an illustration XIV, I, 2, which runs as follows:

cuius acerbitati uxor graue accésserat incéntium, germanitate Augusti túrgida supra módom, quam Anniballiano regi fratris filio antehac Constantinus iúnxerat páter, Megaera quaédam mortális, inflammatrix saeuientis adsídúa, humani cruoris auida

nihil m̄tius quam maritus. qui paulatim eruditiores facti processu tēporis ad nocēdum, per clandestinos uersutosque rumigérulos, conpertis leuiter addere quaedam male suétos, falsa et placentia sibi discētes, adfectati regni uel artium nefandarum calumnias insōntibus adfigēbant.

The student who reads this passage, and in fact any passage of Ammianus, with an attempt to reproduce the value of the cursus, and to observe the pauses by which it is marked, will discover for himself that these strange semi-amorphous sentences, with their long series of bewildering dependent clauses clogged with adjectives, weighted with ablative absolutes, tangled with present participles, and the like, have suddenly become not only more intelligible but more musical and impressive. He has begun to understand the historian's rhetoric, to feel the effect of his stylistic devices, to realize their purpose and to estimate their value. In short, he has taken a step towards repeating in his own consciousness the impressions of those who listened to these sentences as they fell from the author's own lips. This is as it should be. Latin prose was addressed to the ear, not to the eye. We shall never discover its secrets unless we keep this rule constantly in mind. In fact, just at this time it is important to remember that the ear is the final, the indispensable test of any prose. Thanks to the printing press, a large share of our modern authors seem to have forgotten that in the artistic sense language, unlike children, is meant to be 'heard, not seen'.

But apart from its merit and usefulness, this edition is interesting as a sign of the times. It was only yesterday that we who dwell beyond the Ocean Stream were practically debarred from critical work of this sort, merely through distance from the necessary sources. Rapid transit, however, scores its victories in the Republic of Letters as well as in the world at large. This critical text is by an American editor, his coadjutor is a German scholar, and the work is being done under the auspices of the Berlin Academy. As such, it is the worthy beginning of a new and, we trust, a long and brilliant era in the tradition of classical culture and classical scholarship.

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